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ROTUNDA

Winter 1973

Volume 6, Number 1

FRENCH FURNITURE

REPATRIATING ANTIQUITIES

DINOSAUR FODDER



The Royal Ontario Museum

100 Queen's Park
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ROTUNDA

the bulletin of The Royal Ontario Museum

Volume 6, Number 1, Winter 1973

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The cover: Gleichenia, a fern with branching fronds. Maracao National Forest, Puerto Rico—dinosaur fodder (see page 39)

Spotlight with the Editor

*Past, present and future
at the ROM*



AN ACTIVE JUBILEE

ROM's Diamond Jubilee celebration is over. It was likely the most active year in the Museum's history, particularly from the points of view of members and the public.

Major exhibitions included *Hidden Treasures* and *Nature's Biographer*, to which all departments of the Museum contributed. There were also Paul Kane, Emily Carr and, late in the year, Japanese Art. These were supplemented by a host of smaller exhibitions covering an extraordinarily wide range of material from Kriehoff paintings, to minerals, to Oriental rugs.

In addition, special events attracted great crowds. 1500 attended a night of Indian singing and dancing, while 9000 came to Celebration, a day long festival of ethnic activities.

Concerts, films, literary readings and lectures dotted the calendar, drawing exceptionally large audiences. A garden party marked the opening of the newly landscaped Ming Tomb Courtyard.

Not unnaturally, such intensive activity stimulated attendance with the grand total running better than 11% ahead of the previous year. Particularly satisfying is the public's response to keeping the Museum open until 9 o'clock, six evenings each week.

DIRECTOR PRO TEM APPOINTED

Dr. Walter Tovell, Associate Director of the Royal Ontario Museum since January of last year, has been appointed Director *pro tem* until December 31, 1973.

Noah Torno, Chairman of the Board of Trustees emphasized the major reason behind

the Board's decision: If the Museum is to maintain the momentum of its development and activities, it is essential that Dr. Tovell have the full authority of a Director while the search for a new Director continues. In addition, the arrangement permits a more thorough and thoughtful search by eliminating the pressure of time.

The search is being conducted by a committee composed of equal numbers of the Board and the Museum staff. From the outset it has been realized that though the ultimate decision rests with the Board of Trustees, staff participation is vital if the best qualified Director is to be selected.

TUREEN EXHIBITION

Campbell is a name already associated with soup. After February 20 it will be even more strongly associated with soup tureens. For on that date a stunning exhibition of tureens, bowls, ladles and other items will open at ROM.

On loan from the Campbell Museum, in Camden, New Jersey, the collection includes ceramic, silver and faience objects spanning the 18th and 19th centuries. It includes examples from 14 countries. In size and design the tureens range from simple to bizarre.

A superbly illustrated catalogue will be on sale during the exhibition priced at \$4.00.

COPERNICUS ANNIVERSARY

This year the astronomical world, and the Polish people in particular, honours the five hundredth anniversary of the birth of the man who revolutionized mediaeval attitudes and laid the basic thought on which modern astronomy is founded.

Nicholas Copernicus was born in 1473 in what is now Poland. He propounded what was, for those times, the heretical belief that the sun, not the earth, was the true centre of the universe. He conceived the earth as a planet. As such it rotated on its axis once in 24 hours, thus producing the apparent daily motion of the sun and stars, and also revolved around the sun once in a year.

The McLaughlin Planetarium will mark the anniversary with a special show. Copernicus' discoveries will be demonstrated in the framework of the earlier Greek concepts and those of modern astronomers. The show runs from February 1 to April 8.



THE SPLENDOUR OF RÉGENCE

Jean Bacso

In late 1970, the European Department of the Museum acquired three outstanding pieces of French furniture dating from the period known as Régence (c. 1700-1730). They are two armchairs (*fauteuils*) and a settee (*canapé*). Their frames are superbly carved and gilded, their upholstery embroidered with scenes from Ovid's *Metamorphoses* and La Fontaine's *Fables*.

Safely installed in an atmospherically controlled environment in Gallery 8 of the European Department, these three pieces of furniture have already engaged the interest of the public. While not claiming to recreate a setting of the period, the display is able to highlight the individual pieces as very precious objects of art, evidence of a cultural environment from which only too few examples survive.





Régence canapé and two armchairs (fauteuils), richly carved and gilded, and upholstered with "St. Cyr" embroidery. Detail at left shows the right-hand cartouche on back of canapé, illustrating the story of Procris and Cephalus



Although the period of the Régence proper (the rule of the Regent Philippe d'Orleans) was 1715-23, the stylistic period called Régence is considered to extend over the first three decades of the 18th century. Stylistically it was a transitional period, resting on foundations established in the reign of Louis XIV but already harbouring the transformations which were to develop into the supple and graceful Rococo style of Louis XV.

The emergence of France in the 18th century as the leader in furniture-making had its roots in the efforts of the young Louis XIV to create an aura of unprecedented impressiveness and opulence at his court. Colbert, the King's minister, set up royal workshops to guarantee a flow of magnificent furnishings, including even furniture of solid silver, for the royal palaces. It was in this period that a harmony between furniture and interior architectural detail was visualized for the first time. The out-

lines of furniture were frequently made to follow the mouldings on wall panelling, and details of architectural ornament were echoed in the decoration on furniture. By the 1670s, the Louis XIV style had reached maturity. Until the end of the century, the structure of furniture was essentially based on majestic rectilinear forms decorated with the rigorous symmetry of classically derived ornament. But circumstances were to modify and mellow this existing style.

By the end of the century Louis XIV was growing old and weary, his treasury emptied by unnecessary wars. His court at Versailles, so long expressive of magnificence in art and autocracy in both social behaviour and politics, was receding as a major influence. A more informal social life among the nobility and the wealthy in Paris replaced the solemn ceremonial of the vast salons at Versailles. Intimate gatherings of people in smaller rooms had a



direct effect on the evolution of furniture towards comfort and elegance, as first evidenced by the scaling down of the massive chairs of the late 17th century; the height of the backs was decreased and the legs shortened. The vertical lines of the back and the square seat survived until the 1720s, but a softening of the horizontal lines of the back and seat rails into serpentine curves modified the previous uncompromising angularity. Legs developed the gentle curve of the cabriole as a replacement for the straight baluster or console shape, and it became increasingly frequent in the early years of the 18th century to discard the H or X shaped stretcher linking the legs. The seat rail, no longer covered by fringe or upholstery, revealed itself as an area on which to lavish carved ornament.

The making of a chair at this time involved a number of specialized craftsmen. No published design books for furniture existed, but a common vocabulary of ornamental motifs was available in the engravings of designers such as Lepautre, Bérain and Marot for the fashionable craftsman to follow. For the construction of a piece of furniture such as a chair, the frame-maker (*menuisier*) first made the frame, then the carver (*sculpteur*) and, if required, the gilder (*doreur*) worked on it before the chair was completed by the upholsterer (*tapissier*).

The upholstery was often the most important part of the chair, especially if the material consisted of fine and costly fabric such as the embroidery on our furniture. It is probable that embroidery was less commonly used as an upholstery material than velvet, brocade and damask, and the survival of these rare embroideries is even more remarkable when one considers the toll that time and people take on such fragile things. However, we know from inventories of the period that it was the custom to make extra protective covers (*housses*) for furniture upholstered with delicate material, and the fine fabrics were "uncovered" only on special occasions. The embroidery on our chairs and settee is mounted "*à chassis*" on a stretcher inserted into the frames of back and

Cartouche on canapé seat showing the fable of the lion and the mouse



The back of the chair (page 6, right) showing the young shepherd Daphnis with a nymph

The embroidered scene of Procris and Cephalus on the canapé (p. 5) is a mirror image of the original Iode engraving. Courtesy of the British Museum



seat. This practice was begun early in the 18th century and added to the longevity of the embroidery since alternate upholstery could be mounted.

The embroidery is done in silk and wool with “petit point,” or tent stitch, with a background of couched silver threads, threads wound with silver and fastened to the surface of the material by fine stitches. Apart from some fading, the disintegration of silk threads in the background of the cartouches, and the wearing of the couched silver threads on the seats, there has been surprisingly little deterioration. Although the embroidery was described as “St. Cyr” by the dealer from whom the furniture was bought, as well as in the catalogue description when the furniture was shown at the exhibition “Louis XIV Fastes et Decors” presented in Paris at the *Musée des Arts Decoratifs* in 1960, the acceptance of this descriptive term is still in question.

At St. Cyr, near Versailles, Mme de Maintenon, wife of Louis XIV in his declining years,

started a school for impoverished noble girls, and embroidery was one of the accomplishments taught. While “St. Cyr” embroidery is conceived of by some people as a technique combining “gros” and “petit point” in silk and wool with enrichment of silver, too little evidence is available to link any particular type of embroidery to the girls of St. Cyr. Francis Watson believes that most so-called “St. Cyr” embroidery was the work of professional embroiderers.¹ Perhaps the term, if used at all, should be applied only as a general description of fine quality embroidery of the period.

The scenes in cartouches on the backs of the furniture (including all but one of the eight chairs still remaining with the dealer) are derived from Ovid’s *Metamorphoses*, the exception being a scene showing a lady in early 18th-century dress standing in a formal garden. On the seats, the scenes in cartouches are taken from popular La Fontaine *Fables*. The placing of scenes in cartouche-like compartments was a standard ornamental framing device of the

late 17th and early 18th century. The curvilinear strapwork border encloses simplified bell-flowers and quatrefoils, and shows the influence of contemporary designers. The more ethereal and fanciful elements found in the style of Bérain and Marot are not translated into the embroidery, but placed between the cartouches of the settee back and seat is a grotesque bird with a snake in its beak, a common conceit in their designs. Around the cartouches, on a couched ground of silver herring-bone pattern, are sprawling large-scale flowers which show their descent from 17th-century naturalistic Dutch flower designs. Loose-petalled and almost full-blown white tulips, pink carnations, red roses and blue passion flowers illustrate the bold naturalistic vocabulary, which is restrained, however, by the symmetrical arrangement still respected in the Régence period. On the two vertical sides of the cartouche, a flattened acanthus intrudes into the strapwork border, again a device used by Bérain and Marot. The colours are the rich and vibrant ones popular in the Régence period which, later,

were to be superseded by the more pale and delicate hues of the Rococo taste.

On the back of one chair, the cartouche shows Perseus' rescue of Andromeda from the fire-breathing monster. There is a certain charming naivety in the composition—the foreground is dominated by the monster and by Andromeda chained to the rock, and the winged Perseus in the background seems close to decapitation by the strapwork border of the cartouche. The seat of this chair illustrates the fable of the donkey and the goat in the well. Rather clumsily embroidered at the bottom of each of the cartouches showing scenes from the *Metamorphoses* are the names of the mythological characters, done some time after the embroideries themselves were made.

The second chair back shows the young shepherd Daphnis with his staff, and a nymph in the background. The fable on the seat is that of the housedog and the wolf; the latter, while envying the dog his comforts and security, is disillusioned by the dog's lack of freedom, implicit in the collar around his neck.



Seat of the Perseus chair showing the fable of the donkey and the goat in the well



Embroidered scene on chair back showing Perseus' rescue of Andromeda

The *canapé*, in form essentially three chairs in one, was a new type of furniture which appeared about 1690. In the left cartouche of the back is the scene in which Thisbe discovers her dead lover Pyramus. He has just stabbed himself on finding her blood-stained cloak, believing her to have been killed by a lion. Illustrating this story are all the pictorial elements of the tragedy: the distraught Thisbe's discovery of the dead Pyramus, with her cloak beside him and the oblivious lion in the background. The central cartouche illustrates the seduction of the young girl Bisaltis by Neptune in the form of a ram. In the right cartouche is Procris, presenting to her husband Cephalus the fateful javelin which would never miss its mark and a dog which could outrun any other. The embroidered scenes from the *Metamorphoses* are derived, with minor modifications, from illustrations in an edition of the *Metamorphoses* published in Antwerp in 1606 by Peter Iode, after originals by Antonio Tempesta. The apparent time lag is not unusual since such books remained in circulation for many years as inspiration for painters and decorators.

The fables illustrated on the seat of the *canapé* are, from left to right, the fox and the stork, an unidentified scene showing the amiable meeting of a sheep and a wolf, and the lion rescued from a net by a mouse. All these scenes, from both mythology and fable, may well have had an allegorical interpretation in the period when the embroideries were made, but that is now lost to us. Knowledge of mythology and fable, part of the cultural reservoir of educated people in the 18th century, enlivened painting, tapestry and embroidery, although the more heroic mythological stories lost their place in artistic expression even sooner than fables, and were replaced in the Rococo period by the more light-hearted inspiration of the picturesque and the romantic.

The Museum has acquired only two of the ten armchairs in the set. The large number of chairs made as a set may be surprising, but inventories of the period show that sets of furniture which included numerous chairs were by no means uncommon. Sometimes chairs, stools, a table, a screen, curtains and a bed



were made and upholstered *en suite*; in fact, at one time, at least a screen seems to have belonged to this set since, at the 1892 sale of the collection of Mme d'Yvon in which this set appeared, the lot which followed was a screen with different embroidery but carved with the same design as our chair frames.

Although they are smaller and lighter, our armchairs and settee show the inheritance of those majestic proportions characteristic of Louis XIV furniture. The richness of the carving and gilding of the frames suggests that they were made to harmonize with the carved paneling of a room. Incised flat patterns of diaper work, shells, scrolls and acanthus on the backs of the frames indicate that the chairs could be seen from all angles, and not just in position



Canapé of the Régence period. The cartouches on the back, from left to right, show Pyramus and Thisbe, Neptune and Bialtis, Procris and Cephalus

against a wall. The back of the chairs and settee is slightly slanted and supported on short struts above the seat. The arms, no longer showing the sweeping downward curve and bare wood of Louis XIV armchairs, are straight and upholstered with embroidered stuffed manchettes, and the arm supports which curve down and out are set back from the front rail. Such placement of the arm supports was presumably intended to accommodate the wide paniers for under-skirt wear which were introduced into women's fashion about 1715. The arm supports are carved on their outer faces, and the ribbed shellwork is bordered by reeds wound with acanthus.

Typical of chairs of the Régence period is the emphasis on the carved areas in the centre

of the back and seat rails. On the back it takes the form of plume-like acanthus leaves within which are carved pendant bellflowers, the whole motif very much resembling plumed motifs in Bérain and Marot designs. Around the acanthus plumes are punched circles and a wavy outlined cartouche which suggest a certain restless rhythm and asymmetry associated with the emerging Rococo style of the 1720s. Capping and flanking the cartouche are typical acanthus leaves. The carving on the seat rail is even richer in effect than that on the back. An almost heart-shaped wavy-edged cartouche hangs like a pendant in the centre of the serpentine rail; it encloses a ribbed palmette and is capped by an elongated acanthus. Flanking the cartouche are trailing foliate sprays on a

Simplified bellflowers and quatrefoils enclosed in curvilinear strapwork border were common ornamental devices. From an engraved design by Daniel Marot



*Iode engraving, Thisbe discovering Pyramus (see p.10).
Courtesy of the British Museum*



Detail of the rich carving on the seat rails and legs

pounded ground bordered by C-shaped scrolls, and running along the outer curve of the front rail and down the inside of the leg is a sharply defined and repeated cusped motif carved against a dotted diaper ground. This cusping may be related to the scalloped bat-wing motif which is seen occasionally in designs of Bérain and Audran, but more fully exploited by Roco-co designers such as Gillot and Watteau. The cusping does occur occasionally on some Régence furniture as an isolated carved element, but is more frequently seen on the bronze mounts on Louis xv furniture. The shoulder of each front leg is lightened by a carved palmette in a shell cartouche, with pendant foliage on a pounced ground and a stiffened acanthus above a scroll foot resting on a low cube. The side rails, more simply carved, bear a central shell flanked by acanthus and areas of diaper.

Another outstanding feature of the frame is the carved reeding wound with acanthus leaves which provides a continuous frame for the embroidery. This reed and acanthus motif is derived from architectural detail of the late 17th and early 18th century, particularly from mouldings on carved panels. It does not seem to have been frequently employed as decorative detail on seat furniture, though it was often used on mirror and picture frames of the period. Examples of chairs which do have reed and acanthus carving are in the Wrightsman

Collection² and the *Musée des Arts Decoratifs* in Paris³; they both date from the second quarter of the 18th century.

The armchairs and settee are not signed by the frame-maker; not until the 1740s did the stamping of the furniture-maker's name become mandatory in France. In dating these exceptional pieces of French craftsmanship it seems most reasonable to assume that they were made between 1715 and 1720, at a time when the structural framework and the embroidery still show the symmetry and balance of the Régence style, yet already suggest in the incipient movement of certain carved details the approaching Rococo.

The generosity of two groups of friends of the Museum made the acquisition of this furniture possible. First, financial help was made available by the proceeds of the Baroque Ball, organized by Mrs. Donald Early of the Members Committee. Second, we are indebted to the authorities in France who waived their initial refusal to export these rare objects, especially in view of the fact that the Louvre, that country's greatest storehouse of national treasures, had expressed a wish to acquire them for its own collection.

¹ Watson, F. J. B. *The Wrightsman Collection*, Metropolitan Museum of Art, Vol. 2, p. 532.

² *Ibid.*, Vol. 1, pl. 3.

³ Don. R. Kahn, 4563.

After graduating as a Registered Nurse and then receiving her B.A. in Fine Arts from the University of Toronto, Jean (Ferguson) Bacso went to India for two years as one of the first CUSO volunteers to serve there. She joined the ROM in 1965, and is now an Assistant Curator of the European Department and working towards her M.A. Her interests include English glass, porcelain and furniture, the pottery of Ontario (working with ceramics and making stoneware pottery is one of her pastimes), and antique watches.



THREE COWS

Louis D. Levine

Some archaeological projects are troublesome right from the start. After our first season of excavations at Godin Tepe¹ in central western Iran in the autumn of 1965, we were able to trace the history of our valley back some 6,000-7,000 years. However, it was immediately apparent that we could not possibly recover much material from the lowest levels at Godin, since the two earliest periods, labelled periods VI and VII, were buried beneath some 70 feet of later deposit. We faced up to this situation and made long-range plans to rectify it.

We would locate another site, somewhere nearby, which had less overburden, and so gain easier access to the material we sought.



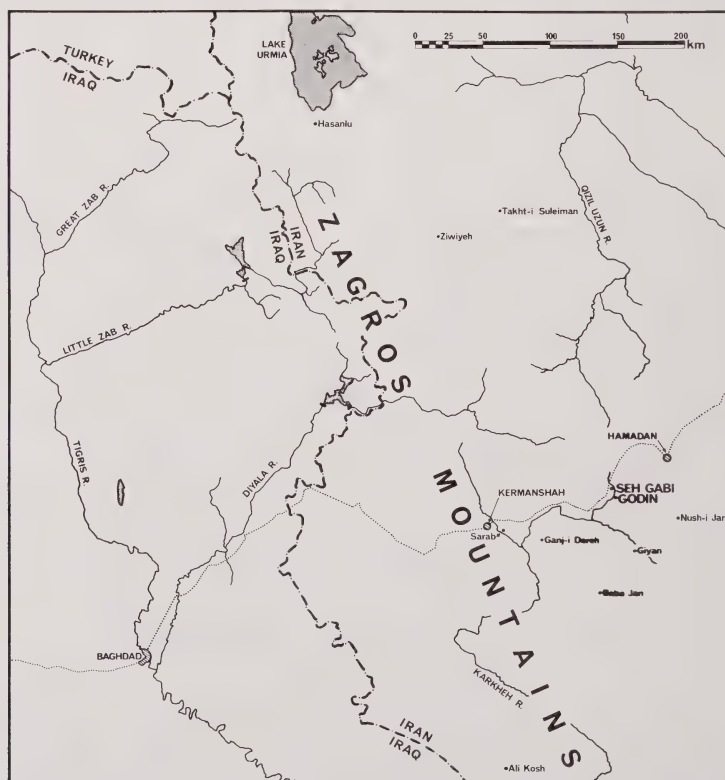
The summer of 1967 presented us with the first opportunity to look for such a site. A rapid survey revealed that our choices were restricted, but a suitable candidate was found. Sherds of pottery collected from the surface indicated that this settlement had been abandoned after the time of Godin VI, and thus both VI and VII would be easily recoverable. We decided we would ask permission of the Iranian government to excavate here when the time was right.

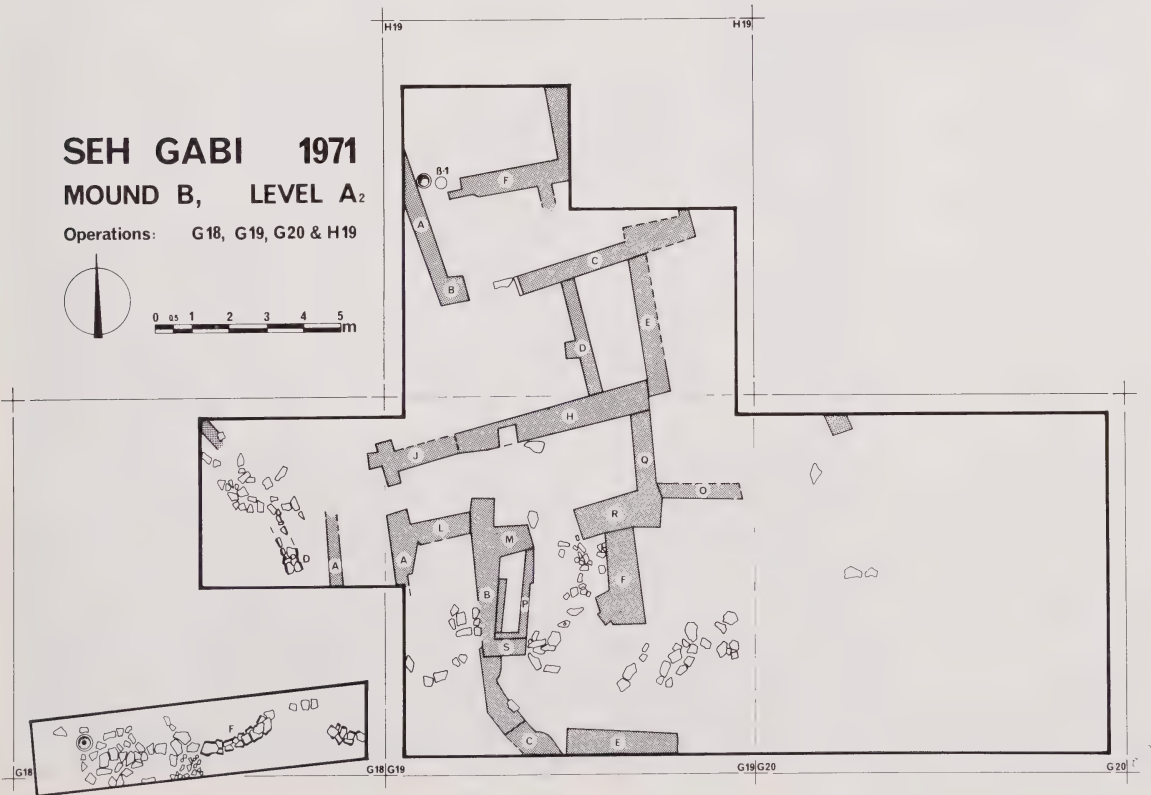
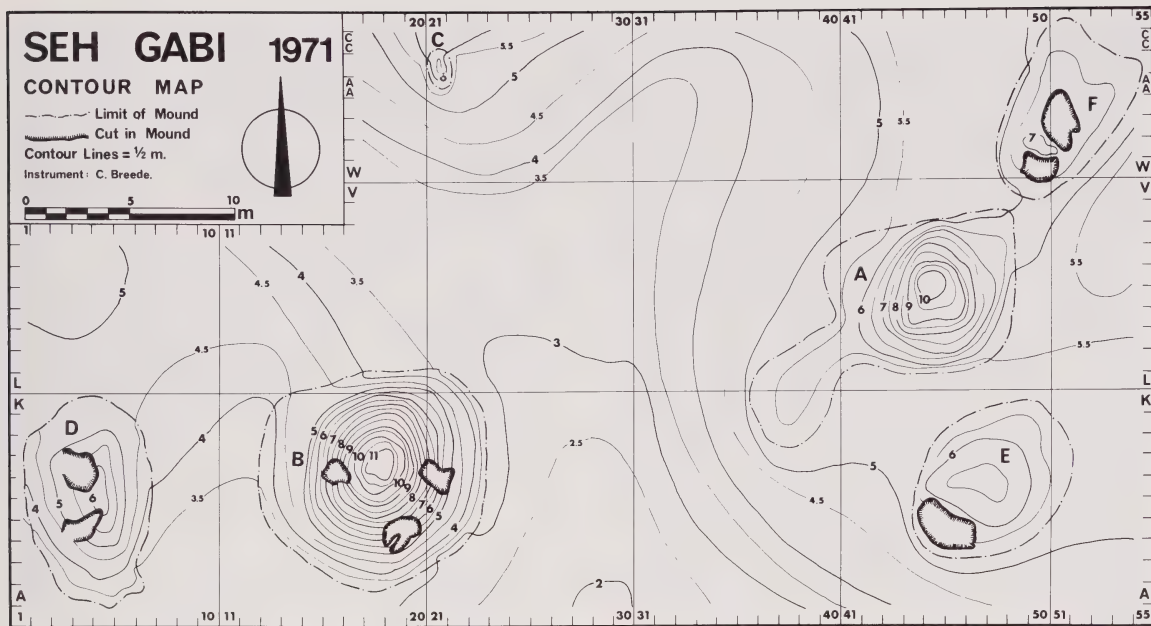
And then the problems began. Somehow, the notes which we took when we discovered the site went missing. At the time that we made our decision to begin work in 1971, we could neither identify the site by name nor remember its exact location. But a trip in the summer of 1970 relocated Seh Gabi (that was the name), and our application to conduct excavations in summer, 1971 was approved.

We arrived in Tehran in May and, while our

vehicle was being repaired, we rented a car to look over the situation at the site. And so began our second problem. We followed the track over which we had driven the previous summer, only to find it disappearing into a river which we could not ford. Seh Gabi was lost again. We returned to Kangavar, the main town in the valley, and asked if anyone knew of an alternate route to Seh Gabi. Not only did they not know of such a route, they did not know of such a place. "Was it Sag Abi (the blue dog)?" "Perhaps." "But there is no such village around here." "Oh!" We had not only lost the road; the site had disappeared from the face of the earth.

After much consternation and considerable ribbing from colleagues ("Levine is the only one to have ever received permission to excavate a non-existent site"), our faithful Land Rover set it aright. Seh Gabi was where we







View of architecture atop Mound B. (See plan, page 17.) The hearth is visible to the left of the label board

had left it, ready to receive the abuse of pick and shovel.

But this was no ordinary archaeological site. Rather than a single mound, with one period of occupation super-imposed upon the next, we had a series of mounds. After a week of exploratory work, we decided to concentrate on mound B, the highest in the group, with smaller soundings on the others.

Why did we feel it necessary to study the periods represented at Seh Gabi? From what we knew about this period, both at Godin and at other related projects in Iran and Mesopotamia, we were about to investigate a neolithic site. This period, which witnessed the emergence of a new life-style, was of considerable importance to man's history. Both plants and animals were domesticated, village life became the norm, and the seeds for the "urban revolution", the formation of the first cities in the

Mesopotamian alluvium, were sown. At Godin itself, the period V materials, which followed those of period VI, showed a great increase in the size of the settlement and were contemporaneous with the rise of cities just referred to. The factors that led to this increase in size at Godin, the nature of the society from which period V developed, and the relationship to contemporary sites nearby all demanded investigation.

Alas, our problems were not over. To begin with, we soon discovered that Seh Gabi must have been the home of every fox in the valley for the last 500 years. The uppermost levels of mound B were a maze of holes, cutting through floors, walls and all else that had stood in the way. More importantly, we soon learned that the upper layers of mound B were not at all like those known at Godin in period VI. Not that they were any the less interesting; they

were from the proper era, and they contained much information. But they did not fit the picture we knew from our work in 1965.

By the end of the season, we were able to draw a relatively coherent picture of these levels. We had excavated a small house, with a central room and two smaller rooms. One of these, that to the south, may have been a porch-like affair. The main room was carefully plastered in white, and the mud brick walls had originally stood at least 10 feet high. A hearth was built into the north wall, and a quern for grinding grain stood alongside it. On the floor of the room was a large concentration of sling-stones, or rather clay pellets, which were used in place of stone. Taken together with the large quantity of bird bones and the bones of small animals, we can assume that the people living in Seh Gabi at the time were supplementing their diet by hunting and fowling.

Two other houses were also apparently part of this level, but we did not have time to excavate the one, while erosion had removed most

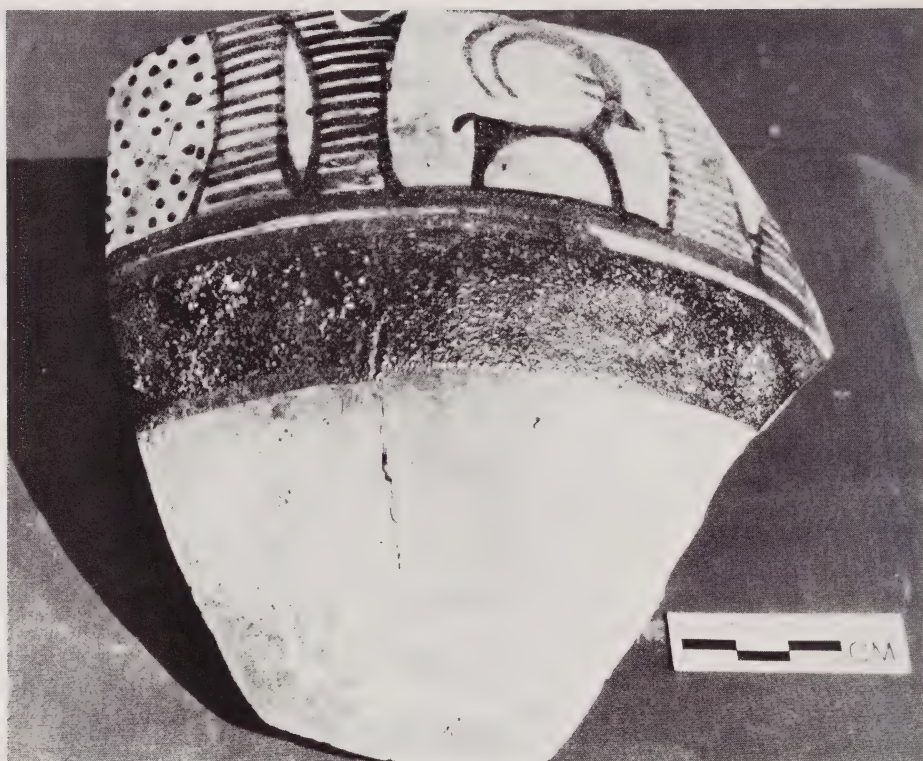
of what originally stood of the other. Taken all together, Seh Gabi was little more than a small village, with perhaps 10 to 20 people living there.

Other aspects of the village were also of interest. The pottery was for the most part a poorly made, undecorated red ware, in simple shapes. Alongside this a luxury pottery also occurred. Thin buff, and painted in a thick black paint, it is striking in appearance and competent in manufacture. Other products found in the village included a variety of bone tools, stone implements for grinding, chipped flint blades which were probably hafted in sickles, and many bone beads, some still only half-manufactured.

Most curious, however, were the burials. Only the skeletons of infants were found; some may even have been fetuses. All were placed in bowls, and buried beneath the floors of the houses. In one instance, a piece of cloth was found adhering to the bowl, evidence that the child was either clothed or wrapped in a shroud.



The skeleton of an infant who was placed in a bowl and then buried beneath the floor of a house



Potsherd from Mound B at Seh Gabi

A large number of spindle whorls, used in the spinning of yarn, attest to the production of cloth locally. The large number of sheep and goat bones may point to wool as the material used for the manufacture of yarn.

As we excavated the lower levels of mound B, the pottery changed to something quite different and distinctive. The fine painted ware was replaced by a cruder, thick-walled type. But what was lacking in technical skill was made up for in imagination. The designs of this earlier painted pottery, which was first identified some 10 years ago at the site of Dalma Tepe, 220 miles to the north, are vivid and "modern" to our eye. They are mostly red or brown on a cream background, but occasionally the potter would indulge in a bichrome effect, using red and black paint on an off-white ground colour. Our potter also experi-

mented with a variety of ways to impress designs onto the surface of his pots. Sticks, fingernails, fingertips, reeds and bone were all used to vary the effect. The painted ware and the impressed wares, taken with the ubiquitous plain pottery, constitute a full and varied repertoire.

Unfortunately, little else was learned about the "Dalma" levels at Seh Gabi. The size of the sounding was small, and we were close to the edge of the settlement and apparently outside the major living area.

The final indignity that the site held for us appeared when we put our test trenches into the complex of mounds labelled A, E and F. None of these trenches was designed to elicit as full a picture as we had derived from mound B. But we did wish to establish the nature of the deposits which made up these mounds. It

rapidly became apparent that we had here the Godin VI and VII materials which we had set out to find. The pottery corresponded to that from Godin on an almost one-to-one basis. Had we dug here, we would have the information we had set out to recover. But by the time we knew this, it was too late to shift our operations.

One interesting piece of new information did, however, appear. Two burials of period VII date were found. Again, both were of children, although not so young as those we had found in mound B. They were buried in large pots, with bowls as lids. No associated buildings were found, so they apparently differed from the Mound B burials in this respect as well.

Where the buildings are is still hidden beneath the surface of these mounds. Also hidden is the relationship between mound B and mounds A, E and F. What is clear at this point is that the story recovered at Godin dur-

ing that first season in 1965 has become considerably more complex in the intervening six years. The picture of the early history of the valley is still emerging. Another season's excavations are planned for the summer of 1973. The questions to be answered are many, and some can be deduced from what we have just said. But given the nature of the site, I am certain that it has yet many a trick up its ancient sleeve, and that it eagerly awaits our return.

Three cows? That is apparently what Seh Gabi means in the local Kurdish dialect. Why should a village be called three cows? Now that you know Seh Gabi so well, you really can't expect an answer to that.

¹Articles about Godin have appeared in *Rotunda*, Vol. 1 No. 2, Vol. 3 Nos. 1 and 2; see also *Excavations at Godin Tepe: First Progress Report* by T. Cuyler Young Jr.; ROM Art & Archaeology Occasional Paper # 17, 1969.



In 1965, Louis D. Levine went to Iran on a Fulbright fellowship and became involved with the ROM's Godin project. A graduate of the University of Pennsylvania, he became an Assistant Director of the Godin project, joined the staff of the ROM in 1970, and is now an Assistant Curator in the West Asian Department. Among his duties is the directorship of the Seh Gabi project, though he has also dug at Hasanlu Tepe and Dinkha Tepe in Iran, and at Gezer and Munhatta in Israel. He has also done a good deal of work on the historical geography of ancient Iran, travelling widely in the hope of locating some of the places mentioned in texts from 1000-500 B.C., a project that began with Dr. Levine's Ph.D. thesis.

A HERITAGE FOR EXPORT?

Repatriation of Canadian antiquities

Donald B. Webster

During many years of collecting for the Canadiana Department, we have unavoidably become aware of the quantity of Canadian antiquities that has been exported from this country in the past, long before any real cognizance of an antiquarian heritage had arisen within Canada. A heavy export trade continues even at present, based on the activities of U.S. and Canadian "pickers." These semi-nomadic dealers roam throughout Ontario, Quebec, and the Maritimes, adding as they go to the loads of highly-stacked pick-up trucks which ultimately travel south. In addition, some forms of new "antiques" are currently being produced, in Quebec especially.

The vast majority of objects exported by pickers appears, in fact, to consist of mediocre or low-quality pieces, undistinguished furniture "in the rough," and late 19th or 20th-century manufactured material, none of which has any uniquely Canadian ethnic or cultural identity. Thus, such a trade is probably not by itself nationally debilitating.

Our concern lies rather with objects of particular quality, significance or rarity, which are beyond the means or market ability of pickers but not beyond that of better dealers or of the collector-customers of auction houses. Exceptional Canadian antiquities are still leaving the country, to be sure, but not at the rate or in the way that prevailed in the 1920s, '30s, and '40s. For one thing, recent Canadian awareness, and resultant collecting demand, have so driven up prices as to make many better pieces now extremely expensive, and this tends to reduce export enthusiasm and markets.

Also, because of current price-values and, more important, the knowledge derived from increasing research and publication, prime Canadian objects now have considerable international antiquarian value in their own right,

and maintain their identity and origin wherever they are located. This has not always been the case. Although it is decreasing, the amount of Quebec furniture, exported at an early date, which in the U.S. is considered as French provincial, or the number of Anglo-Canadian pieces attributed to American or English origin, is certainly still large.

The British-North American art and antique market is traditionally a rather free one. The continental market is more restrictive, with legislation or export control which generally subjects the sale of "national treasures" to governmental first options or compensated expropriation. Canada and the U.S. presently have no national regulation of the antiquities trade as a whole.*

The continental European system of antiquities export control most typically takes the form of mandatory export permits. The French procedure, for example, is based on object age alone. Export permit requests are directed to internal customs offices; the state then has one month to decide on pre-emption, and a further six months to pay for a pre-empted object. This is not particularly enforceable in the case of smaller antiquities, and export smuggling is commonplace. The ultimate example of over-regulation is perhaps Turkey, which prohibits the export of any antiquity, regardless of age or quality. Turkey, coincidentally, has also developed undoubtedly the most active and widespread antiquities black market in the world.

If we grant the desirability of a basically free market, but one which is consistent with the duty of the state to preserve and maintain, through publicly-supported museums, a representation of the best artifacts of national cultural significance, then we assume also a minimum of import-export control. We thereby

adopt a rather internationalist approach. We agree that antiquities which are not reserved, under minimum necessary controls, to the first option of the state may be marketed anywhere.

The Canadiana Department, in purchasing new acquisitions, periodically "repatriates" a Canadian antiquity that earlier left the country. We also acquire, of course, considerable material that is not of Canadian origin, but which is nonetheless of primary Canadian interest. Many early watercolours, maps, and prints, as well as occasional objects furnish examples of this, for in spite of their Canadian context or subject matter, they are in fact of English, French, or American origin.

In collecting internationally, our interest lies wholly in specific objects and their relevance to the collections. We have no real concern with the repatriation of antiquities, solely for its own sake or for nationalistic reasons. If a purely Canadian but qualitatively mediocre object which we would decline from a Toronto dealer as not suitable were offered from London or Paris, we would decline it just as readily. Though this department has always acquired antiquities internationally, never have foreign acquisitions been thought of or discussed as "repatriation" *per se*; the very word is a new factor to us, arising from several incidents of the past year.

One aspect of this new element emerged in a statement announced last March in an address by the Hon. Gerard Pelletier, Secretary of State, "A New Policy for Museums: Democratisation and Decentralization":

"Another type of conservation is the conservation in Canada of representative works of art and objects which form part of our national cultural heritage. I do not need to remind anyone of the large-scale exportation of national treasures which has gone unchecked for some

fifty years. Champlain's astrolabe is an oft-cited example of a treasure which could be repatriated. Quebec silver and furniture, paintings by Kane and Krieghoff, have flooded out of the country in the past. This is not totally a bad thing, since it is equally important that Canada be represented internationally by its fine works of art. However, objects which because of their quality, age, historical interest or rarity, could be classified as national treasures, must be retained in Canada. We are presently studying the possibilities of drafting a regulation to establish a right of pre-emption which would, for a limited period, restrict the sale of such objects to Canadians only. Whatever legal or legislative measures are taken in the future, they will be ineffective if we do not have the funds at our disposal for the purchase of some of these objects, or for the repatriation of treasures which are already out of Canada, when these are offered for sale. We have established, effective in 1972-73, an emergency purchase fund for this purpose. Articles preserved or re-acquired by means of this fund could, according to the circumstances, either be presented, resold or lent to museums providing the necessary guarantees, including, of course, the National Museums. There will never be sufficient funds to buy all that is important. We hope that more Canadians will adopt the practice of donating their collections to the museum of their choice, be it federal, provincial or local, for appropriate conservation and use."

This seems to be a good and logical approach. The repatriation purchase fund, an emergency measure, is currently in effect, though it has not yet been applied to anything acquired by the ROM. The proposed regulation restricting the private sale of "national treasures," currently being studied, is a somewhat more touchy and thought-provoking point

Far right, rare and heavily carved Quebec checker-board with original paint. Acquired in New York State, 1966

Scottish flintlock pistol, c. 1790, with silver butt escutcheons engraved with the crest of the North West Company and the arms of William McGillivray. Acquired from London, 1970

Heavily engraved muzzle-loading target rifle, with telescope sight, c. 1860. Made and marked by William P. Marston, Toronto and illustrated in Gooding, The Canadian Gunsmiths. Acquired from London, 1972



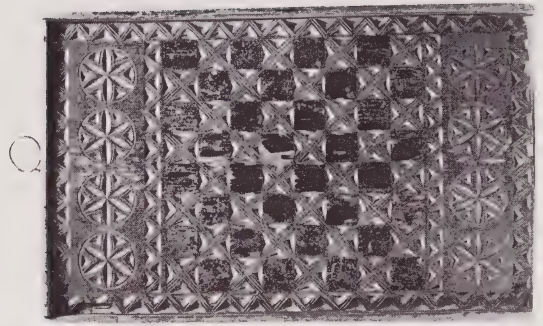
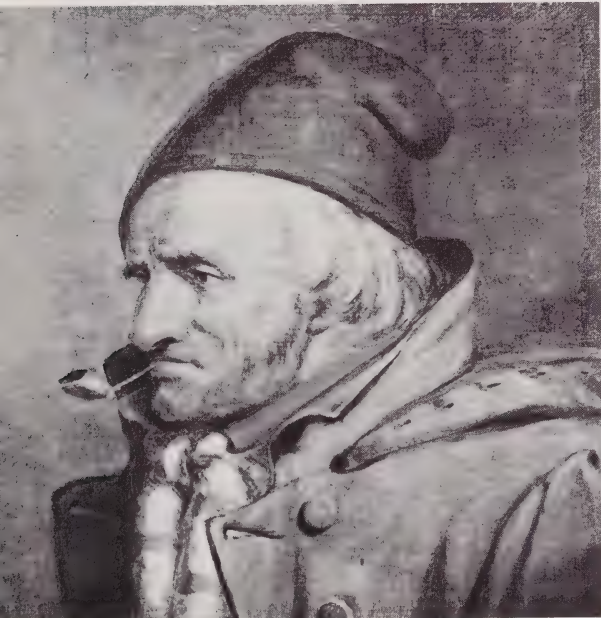
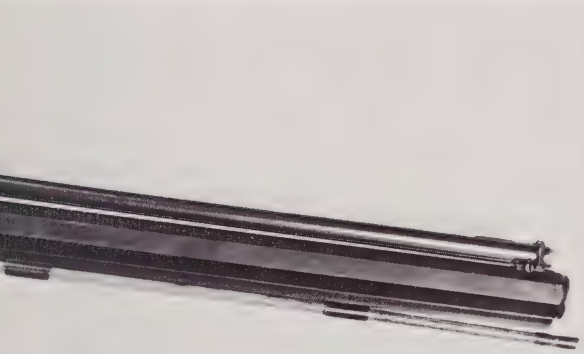
Repatriated Canadiana

Many items which form an integral part of our heritage have been acquired by the Canadiana Department of the ROM from the United States and Europe. A sampling of recent "repatriations" is shown here.

Cherry drop-leaf Pembroke table, from the Niagara Peninsula, c. 1820. Acquired in Detroit, 1969

Portrait, oils on canvas, by Cornelius Krieghoff. Acquired from New York City, 1958





Combination writing and sewing table in birdseye maple, with the label of Thomas Nisbit, St. John, New Brunswick, c. 1818-1823. Illustrated in Montgomery, American Furniture: The Federal Period. Acquired from the H. F. DuPont Winterthur Museum, Winterthur, Delaware, 1972

which raises questions of definition, acceptability, and enforceability.

Prior to the new museums policy, the office of the Secretary of State had been looking at the idea of adding antiquities as a category for export restriction or licensing under the existing Export Control Act. With the operative definition of "antiquities" based on valuation, the Export Control Act study suggested export licensing for any antiquarian object valued at over \$500.

Since the Pelletier statement, however, the Federal Government has instead been examining various ways of putting together a separate antiquities act, which would at least delay the possible export of objects in the "national treasures" category. The people working on this are fully aware of the inherent problems, including that of securing not only the acquiescence, but hopefully also the approval of the dealer-collector fraternity. The standard of judgment will probably still have to be valuation, which, while hardly ideal or wholly valid, seems to be the only objective and workable criterion.

Regulations would probably affect only antiquities selling at a quite substantial figure, and might be based on the temporary delaying of an imminent private sale so as to give the Crown an opportunity to acquire the articles at the agreed price. The concept of expropriation, with the state setting its own price, is not even a consideration. In any event, there will certainly be considerable consultation with museum people, dealers, and collectors before any draft act emerges.

Last July, Quebec went a good deal further in passing its Cultural Property Act, by far the most restrictive piece of antiquities legislation in North America. Covering archaeological sites and immovable property (historic architecture) as well as portable property, the Cultural Property Act establishes a commission, with its own functional staff, to inventory and register "cultural properties". The act is not limited to objects of Quebec origin, nor does it outline any selective criteria. Notice of any imminent sale of a registered antiquity must be

given to the Commission, which has thirty days to exercise an option of buying the antiquity at the agreed price (or, in another provision, expropriating). No registered antiquity may be transferred or transported (sale, gift, or bequest, perhaps even loan) out of Quebec without permission from the Minister of Cultural Affairs. The Commission has the onus of registration. The private owner's permission is not required; rather, the owner is informed.

The responsibility for the maintenance of a registered cultural property (with some tax concession in the case of houses), for not transferring ownership without the required notice, and for not transporting it out of Quebec devolves to the possessor. All this is subject to a maximum penalty of \$5000 plus costs. Under the act, as it is drafted, the Minister of Cultural Affairs could prevent the private sale or transfer of a cultural property, even while declining to buy or expropriate it for the Province. Because of the obvious difficulties inherent in locating and registering a massive amount of property, it will probably take considerable time for this law to become operationally effective.

Though we have had only slight direct experience with it, Newfoundland has long had a policy of summary expropriation of any Newfoundland antiquity in danger of leaving the island. One of several adventures of which we have heard involved the seizure, some years ago, of an entire summer's collecting activity of the National Museum. A few years ago we had two excellent 18th-century paintings of Newfoundland subjects by Dominique Serries (native French-English resident) on long-term loan from owners living in Black Duck. These were bought out from under us, without notice and at a rather low price, by the Province of Newfoundland, apparently after considerable pressure had been exerted on the owners. The loan was subsequently cancelled, and shipment of the pictures demanded.

Newspaper comments by Mme Claire Kirkland-Casgrain, the new Quebec Minister of Cultural Affairs, have indicated that, in addition to the Cultural Property Act, her ministry

also intends to try to repatriate prime Quebec antiquities. There has been no mention of the methods or procedures contemplated. This should ultimately prove interesting, since the two largest and best collections of Quebec material outside of the province are institutional—ours and that of the Detroit Art Institute.

In the realm of domestic antiquities legislation, we are witnessing some very different approaches, ranging from a well-considered and, with financial backing, reasonable and workable Federal policy statement, to Quebec's insular and regressively nationalistic method of locking the gates from the inside, to Newfoundland's past *caudillo* tactics. We have, apparently, a microcosmic view of the balkanization of Canada. It is difficult to imagine a modern state, with a central government and a national museum, which could have legal difficulty drawing together a national antiquities collection because of the inimical legislation of its internal subdivisions.*

Let us now consider the practical value that antiquities control legislation might have for the Royal Ontario Museum, in our efforts to build a fully representative collection, including "national treasures," to the highest standards. First, for objects of the quality we seek, assuming either that we are aware of their availability or that they are offered directly to us, the concept of "repatriation" is not an issue. International buying depends solely on available finances exactly as does domestic collecting. In this way, the Federal repatriation fund could be extremely useful to us, as any money is, if the object purchased with Federal funds is assigned to our collections.

The other Federal policy proposal, which states that "... national treasures must be retained in Canada . . ." and suggests the limited-time Crown option right currently under study, seems ideal on the surface. It could be of some value, *provided* that the option-exercising authority has very rapid decision-making machinery as well as the money to quickly



A large primitive watercolour, c. 1800, of an Indian group in extremely colourful costume. Acquired from London, 1966

back up its decisions to interrupt private sales.

As it is, we are almost invariably aware of the offering of any object in the “national treasure” category, and usually well in advance of sale. We can see no advantage to us in delaying private sales to exercise Crown option rights (though this is certainly the most moderate and palatable of controls), at the same time that neither the National Museum, National Gallery, nor ourselves are close to being able to compete for the more expensive “national treasures” openly marketed now. Witness the \$25-40,000 Krieghoff paintings at Sotheby sales, or the sales of paintings from the Van Horne collection.

No single regulation applied to the current situation is likely to be fully effective in keeping “national treasures” at home, unless it leans toward the very dangerous and ultimately self-defeating route of expropriation and/or export prohibition.

In spite of the initial well-intentioned moderation of legislation, lawmakers can easily forget the effect of subsequent operational regulations and procedures—the too common attendant complex forms, delays, uninformed decisions, and so on, that are capable of transforming, in

practice, the most reasonable control into rather extreme and onerous regulation. This should be borne in mind, even in the case of present Federal studies, lest whatever legislation finally emerges become self-negating in the process of implementation.

Considering the nature of the antiquities business in Canada, anything beyond minimum and essential controls should certainly be avoided. A law that is dependant on complex mechanisms for its enforcement (i.e., which is not spontaneously acceptable) is of little use unless it receives much more attention and expense than it deserves—such as, in the case under discussion, an export control check of all private vehicles leaving Canada. Though unenforceable legislation is continuously presented, we might well remember the lessons of that extreme example, American prohibition, which generated its own evasion and a nation of law-breakers. There is nothing to be gained by the inadvertent encouragement of secretive selling or “speak-easy” antique shops. Both may eventually arise in Quebec.

Another issue which the Canadiana Department must always consider is that an organization such as ours, acquiring art and antiquities

*Watercolour sketch,
done by an unknown
German traveller,
c. 1780, and sent
home in a letter.
Acquired from
Munich, 1970*



through dealers and individuals, is heavily dependant for its offerings and in its dealings on the goodwill of a large number of people. Any scheme that creates tension-producing controls or delays which tie up invested capital, or time-consuming red-tape and bureaucratic procedures, is going to engender ill-will or evasion of one kind or another. This is human nature.

Being essentially an arm of the state, we feel that our involvement, other than on a person-to-person basis, as a decision-making agency or a kind of authority-figure, under any severe antiquities control legislation, would certainly erode if not totally dissipate established goodwill. We depend on friendly dealer and collector relations for our supply of acquisition and collection material. We could not afford to have our department considered as one of *them*, the impersonal state, the enemy.

Overall, the solution for Canada to repatriating antiquities, or to keeping "national treasures" at home, is to us still largely financial, not legal. We would much prefer to maintain our present approach of keeping our eyes and ears open as to what is happening and what is available. We would hope to have the flexibility to make rapid decisions and to back them

up with sufficient finances. It is this approach which makes it possible for us to create and maintain good will.

We have never been handicapped, either domestically or internationally, by the tactical procedures of operating in a free market situation. To us, the very dubious and very minimal advantages to be gained from any but the most mild and most flexibly administered Canadian antiquities control legislation are more than outweighed by its inherent dangers and pitfalls.

* For purposes of this short article I have chosen not to consider the area of trade in antiquities that is already illegal—stolen objects, fakes, archaeological objects illicitly excavated, or objects smuggled out of their country of origin. Though of great concern, this is a coincident but somewhat different subject.

* Section 6, paragraph 91, of the British North America Act, 1867, states that . . . "it is hereby declared that (notwithstanding anything in this Act) the *exclusive* Legislative Authority of the Parliament of Canada extends to all matters coming within the classes of subjects next hereinafter enumerated . . . 2. The regulation of Trade and Commerce."

Donald B. Webster joined the ROM in 1966 as Curator of the Canadiana Department. He has a special interest in 17th and 18th century colonial Canada, and particularly its economic and technological history. He has excavated a number of early pottery kiln sites, as well as two 17th century Quebec fortified houses, at Ile des Soeurs in 1969 and at Senneville in 1971. His recent publications include two new books on ceramics, *Early Canadian Pottery* and *North American Decorated Stoneware*. He has just opened a new Quebec and Canadian ceramics gallery, is currently working on a new book, and is laying plans for an unusual excavation project.

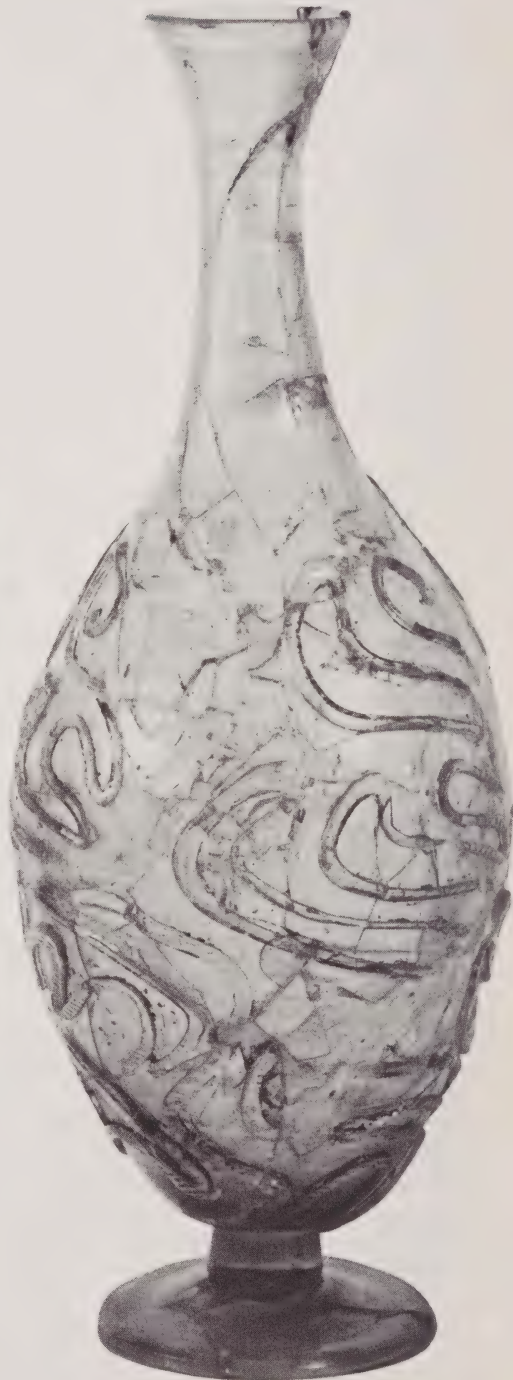


The Growing Collections

The Greek and Roman Department has acquired a glass flask (972.301) decorated in the rare “snake-thread” technique, the first such piece in our collection of ancient glass. The flask, which comes from a private collection in Lebanon, was made in Syria or Palestine in the early 3rd century A.D. The snake-like decoration, made of the same pale green glass as the rest of the vase, was applied to the surface after the body was formed by blowing, and lightly crimped. At one time a spiral thread encircled the neck. Though partly restored, the flask is particularly interesting on account of its unusual size: it stands 30.5 cm (over 12”) high, about twice the normal size for the series. The Museum is fortunate to have acquired an example of this rare class of ancient glass.

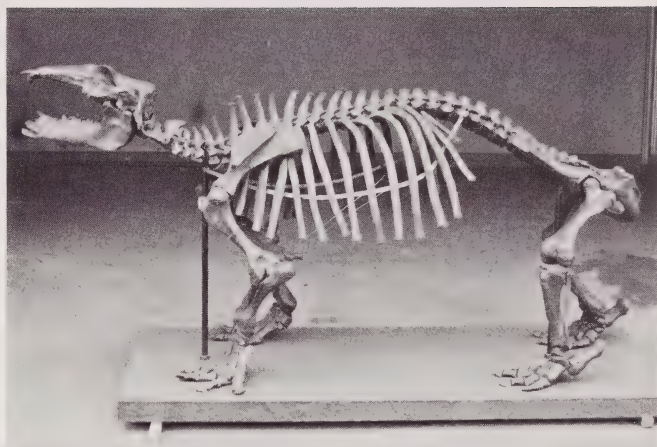


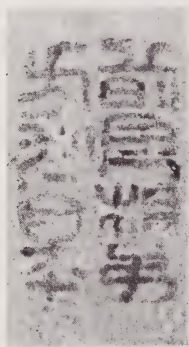
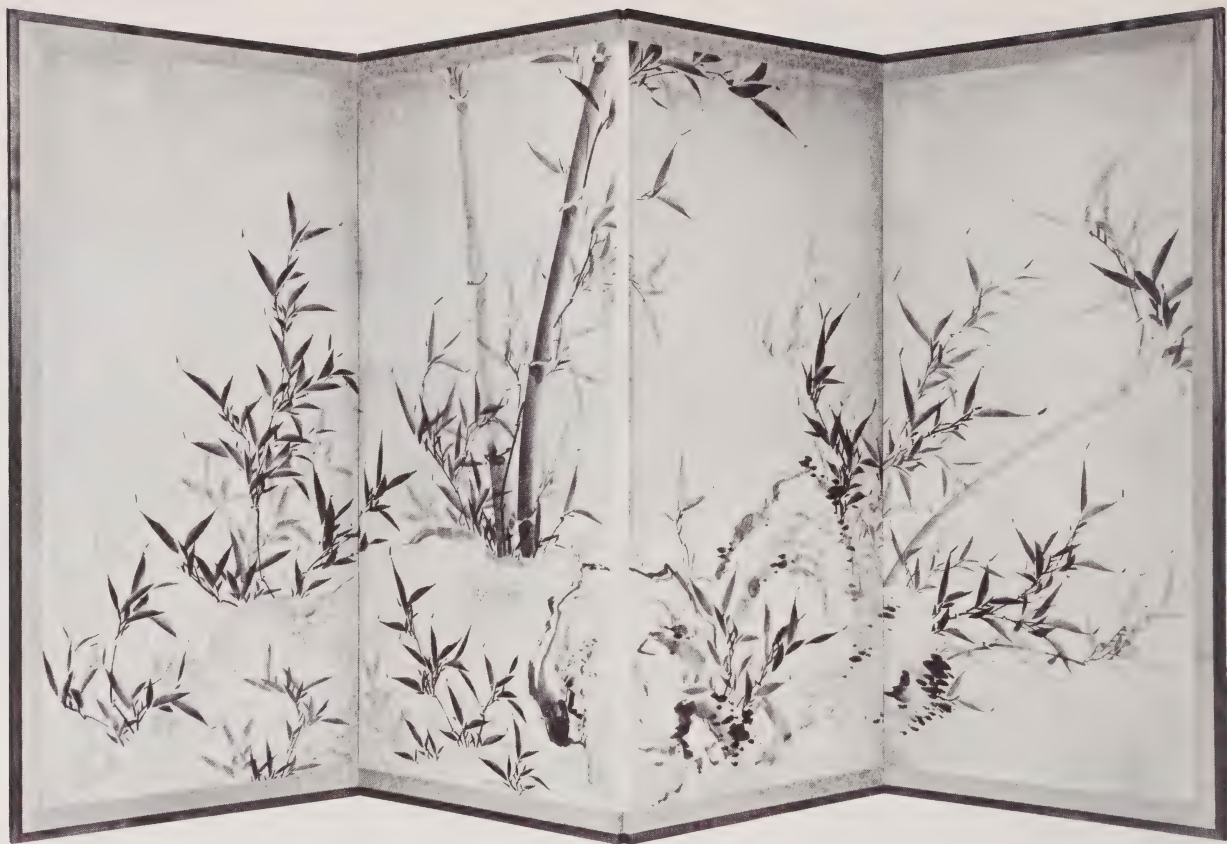
The Canadiana Department has recently acquired an extremely rare three-drawer Quebec commode *tombeau* of butternut with pine (972.464). A Louis xv provincial form of the late 18th century, the commode is one of only five known Quebec examples of the *bombée* or *tombeau* type. It has previously been published as #474 in Jean Palardy's *Early Furniture of French Canada*.



In October, the Department of Vertebrate Palaeontology received a fine replica of the skeleton of *Desmostylus* from the National Museum, Tokyo, Japan, in exchange for a replica of one of our dinosaurs. The animal, an ancient relative of the manatee, will be mounted and displayed when space becomes available. It is the first representative of its group to be displayed in Canada.

Several important additions have been made to the Mineralogy collections in recent months. Of special value are polished sections containing type material of two new minerals, mattagamite and tellurantimony, both from Mattagam Lake, Quebec. These were presented by Dr. D. C. Harris of the Mines Branch, Ottawa. Prof. A. S. Povarennykh of the Academy of Sciences, Moscow personally presented a suite of borate minerals from West Kazakhstan, U.S.S.R., and an exchange agreement was arranged with him. Two new species, brownmillerite and mayenite, were purchased from West Germany. A fine hutchinsonite from Peru was also acquired by purchase. Dr. L. D. Ayres of the Ontario Division of Mines presented a holmquistite specimen from the Kenora District, Ontario. Mr. R. McGinn, Chief Geologist at the Tribag Mine, Batchawana Bay, Ontario has sent several parcels of representative minerals from that mine; the specimens are significant in that they provide useful reference and study material. The photomicrograph shows a specimen from Mont St. Hilaire, Quebec containing wulfenite needles (the longest of which is about 1½ mm) associated with hemimorphite (spheres), which was presented by Mrs. Ross Anderson. Neither of these minerals from that area have previously been recorded.





This past year has been a burgeoning of general interest in the phenomenon of China's last great influence upon the art history of Japan. Earlier acquisitions of the ROM Far Eastern Department have been mainly in the first or last phases of the Japanese development of *bunjin* (*literati*) painting, also called *nanga* (Southern School painting). Now, an example of the *nanga* school's mature period by one of its major exponents has been added (972.247). The object is a four-fold screen by Ikeno Taiga (1723-1776). Originally four *fusuma* (sliding wall) panels, the paintings in ink on paper have been remounted as a *byōbu* (folding and free-standing) screen. The subject matter of bamboos and rocks is Chinese in connotation and Confucian in symbolic content, presenting the firm and unyielding rock and the flexible bamboo as contrasting yet complementary natures. The forming of the bamboos is calligraphic, while the ground elements are more demanding of pictorial description. The painter's signature and two seals appear at the lower left of the left outer panel, with two more seals on the upper right of the right outer panel. This work by Taiga demonstrates most succinctly the Japanese *literatus'* reverence for his Chinese sources, and presents a significant liaison between the Museum's Chinese and Japanese collections.



During the past summer, Dr. Veronika Gervers, Assistant Curator in the Textile Department, travelled through Turkey, Greece, Yugoslavia and Hungary pursuing research, and collecting on behalf of the Department. Almost 200 examples of embroidery, weaving and regional costume were sent back to Toronto, including several Turkish embroideries of remarkable quality, and a representative collection of towels with tapestry-woven borders. In Greece, she found examples of Sarakatsan costume from the northern part of the country, and in Yugoslavia an important group of women's costumes from the Zagreb area. This handsome man's coat of heavy wool ornamented with coloured appliqué dates from the latter part of the 19th century, and comes from the Turopolje region of Yugoslavia (972.410.170).

In September the ROM received a splendid gift of about 300 examples of embroideries and silks from the Estate of Miss Jean Alexander through Mr. Jeffrey Wickham of London. It included pieces from many parts of the world, dating from the 15th to the latter part of the 19th century, and all enhance the Museum's collections. Many are outstanding examples, such as a panel of crimson velvet ornamented with *bouclé d'or* woven in Italy in the 16th century (972.415.208).



The Department of Mammalogy now has in its bat collection a specimen of the first and only known female of *Laephotis wintoni* (ROM 66245). It arrived in September in a shipment of specimens collected in central Kenya by O. J. Barton, a member of the department's worldwide network of field associates. There are only three known male specimens of *Laephotis wintoni* in the world. The original type specimen, first described by Oldfield Thomas in 1901, is housed in the British Museum (Nat. Hist.), and the second, discovered in 1961, is in the private collection of Dr. David L. Harrison of Seven oaks, England. The third was secured for the ROM by John G. Williams, Research Associate of the Department of Mammalogy. The sketch by Paul Geraghty is based on the male specimen (ROM 36368).



An unusual bronze inkwell (972.10) has been added to the collections of the West Asian Department. It is engraved and inlaid with silver and copper, and has a domical cover which recalls the prominence of the dome in Persian Islamic architecture. Preserved inside the inkwell is a removable receptacle for the ink. The most interesting feature is the series of three portraits along the outer walls showing scribes writing, holding instruments of the trade (scissors?), and presenting an inkwell of the very type we have here. The inkwell was made for the Shaikh Ali ibn Muhammad ibn Ali, probably around the middle of the 12th century in northeastern Iran.

Recent Publications

JAPANESE ART AT THE ART GALLERY OF GREATER VICTORIA

by John E. Vollmer and Glenn T. Webb

ROM, on behalf of The Art Gallery of Greater Victoria; 246 pages, illustrated; 7 colour plates; hard cover; \$10.95

More and more, the arts of Japan have come to delight the eyes of Westerners. JAPANESE ART is a volume that will enhance our appreciation and widen our understanding. Over one hundred items from the Art Gallery of Greater Victoria, most of them from the Fred and Isabel Pollard Collection, are illustrated, described, and set into their historical and cultural context. Five sections dealing with painting—the Buddhist tradition, *suiboku-ga* (ink-wash), *bunjin-ga* (literati), *yamato-e* (native) and *ukiyo-e* (pictures of the floating world)—are the work of Glenn T. Webb, Associate Professor of Far Eastern Art History, University of Washington and six graduate students. John Vollmer of the ROM describes the decorative arts of the Buddhist tradition, the ceramics of the tea ceremony, porcelains, the fine and applied arts of Kamigata, and folk crafts. He concludes with a discussion of contemporary trends in Japanese art.

CHINESE ART IN THE ROYAL ONTARIO MUSEUM

by the staff of the Far Eastern Department

ROM; 246 pages, illustrated; 11 colour plates; chronological table; hard cover; \$10.95

An ROM 60th anniversary publication, this book presents the major strengths of the Far Eastern Department's holdings in Chinese ceramics, bronze, tomb figurines, sculptures, painting, jade, lacquer, gold, silver and textiles. Each area of interest opens with a short authoritative essay, and illustrations of 150 prized items are accompanied by brief descriptions. Dr. Hsio-yen Shih, Curator, introduces the collection and relates the happy chance that in 1908 aroused the interest of the first Director, C. T. Currelly, in an area far from his usual specialty, Egyptology. The publication of

CHINESE ART IN THE ROYAL ONTARIO MUSEUM coincides with a major exhibit of Chinese and Japanese art (the latter from the Art Gallery of Greater Victoria) on display in Toronto, Montreal and Victoria during the winter of 1972-73.

Japanese Art at the Art Gallery of Greater Victoria and *Chinese Art in the Royal Ontario Museum* were handsomely designed by Scott Thornley, graphic designer, and their publica-



tion was generously assisted by The Canada Council.

O.G.K.

PORTNEUF POTTERY AND OTHER EARLY WARES
by R. W. Findlayson; photography by Leighton Warren.

Longmans Canada Ltd.; 134 pages, illustrated,
22 colour plates; h.c.; \$24.95.

When is Canadian pottery not? The answer, as this book explains, is when it was made, or rather not made, at a mythical factory in the village of Portneuf, Quebec.

The search for the origin of Portneuf pottery took the author over many thousands of investigative miles. Along the way he discovered much else about the fine tableware manufactured, particularly in Scotland, especially for the Canadian market. Maple leaves and beaver decorate such dishes, as do remarkably accurate Canadian scenes of landscape, city scape and essentially Canadian sports like snowshoeing and lacrosse.

Gerald Stevens writes in his foreword that the book fills a "hitherto empty space in the libraries of (nineteenth and early twentieth century ceramics)." It does so gracefully, informatively and frequently entertainingly. With few exceptions the many photographs are excellent.

A.M.

DECORATED STONEWARE POTTERY OF NORTH AMERICA
by Donald Blake Webster, foreword by Ivor Noel Hume.

Charles E. Tuttle Company, Inc., 232 pages,
300 illustrations; checklist of potteries, glossary, bibliography; h.c.; \$15.00

Mr. Webster sets out to give North American stoneware its proper place in ceramic history. English white salt-glazed stonewares, as well as Nottingham stonewares, delftware and slipware, are now prized as valuable antiques, whereas North American stonewares continue to be acquired in great quantities by people who are not serious collectors and who, as Mr. Hume points out in the foreword, buy them in junk shops thinking they will make attractive flower pots or umbrella holders.

The reader is made aware of the growth of folk pottery from the small one-man establishments producing hand-made products to large factories mass-producing items by the hundreds. While elaborating the historical context of stoneware manufacture on this continent and enriching his analysis with comparisons of

North American and European markets and traditions, Mr. Webster is also interested in the functions of the pieces and in the techniques used in manufacturing them. Kilns, decorating and incising tools, glazing and firing processes and methods of pricing are discussed as integral parts of pottery production.

A good portion of the book is devoted to the various designs that appear on these stonewares. There are chapters on "Flowers and Leaves," on "Animals, Land and Water," on "Scenes, Action and Human Figures."

But the most valuable aspect of Mr. Webster's book is his sober perspective on the decorated stoneware pottery of North America as an art form. He emphasizes that the typical stoneware pottery was a manufacturing business that had to justify every economic investment, not a subsidized craft shop catering to a luxury trade; that hard economic facts dictated quality in construction and decoration. We learn that a great quantity and variety of decorations and designs arose only in areas of dense and competitive markets.

In the same vein, he emphasizes that most of the various decorations which we associate with North American stonewares were the products not of artists trained in the conventions and traditions of European design, but workers who decorated their pieces in response to pressure from competitors. As such, the decorations and designs tended to be spontaneous expressions of folk elements and reflections of national events and trends, and in this way



illuminate the early history of the people who settled North America.

E.H.L.

THE MUSSON STAMP DICTIONARY

by Douglas and Mary Patrick
Musson Book Company, 277 pages;
illustrated; hard cover; \$7.95

More than a dictionary, this book by the Patricks is a many-faceted encyclopedia of the world of stamps and related subjects. Among other things, the 8500 entries cover terminology, both English and foreign, stamp issues, information for budding collectors, and biographies of personalities who have left their mark on the world of philately and stamp design.

The authors' work on it began in 1947 with a small reference file of questions that novice stamp collectors were asking at meetings of the stamp club in Mimico, near Toronto. The file grew through a radio program on the CBC and a stamp column in the *Globe and Mail*, till eventually they had handled over 150,000 enquiries from collectors. Every entry that appears has been checked by experts in the field in the authors' concern to achieve complete accuracy.

All who are fascinated by the world of postage stamps will enjoy this book and find it useful.

Douglas Patrick is Honorary Curator of the Philately Department at the ROM, and combines his scholarly interest in stamps with a desire to

communicate the results of his studies to the public in a style that is both informative and eminently readable.

E.H.L.

ORIENTAL RUGS FROM THE COLLECTION OF MR. JOHN SCHORSCHER

by Ladislav Cselenyi, introduction by H. B. Burnham
ROM; 56 pages, illustrated, 11 colour plates; \$2.95

The richness and variety of rugs woven under the vital force of Islamic influence—in Persia, Asia Minor, the Caucasus, Central Asia, India and Egypt—delight both the collector and the amateur. The deep or muted colours, the designs of geometric forms or of flowers and animals and the materials, whether wool, wool and cotton, or silk, assist the expert in placing each rug in a tradition, an area, and even a particular workshop. The 22 entries in the book, which include prayer rugs, runners, and carpets woven under the patronage of the Mughal rulers of India and the Shahs of Persia, are a fine sampling of the art of the oriental rugmaker.

O.G.K.

EVOLUTIONARY TRENDS IN LONGIPINNATE
ICHTHYOSAURS WITH PARTICULAR REFERENCE
TO THE SKULL AND FORE FIN;
Life Sciences Contribution 83; C. McGowan;
40 pages, illustrated; \$2.00

THE SYSTEMATIC STATUS OF THE AFRICAN
MOLOSSID BATS TADARIDA CONGICA,
T. NIANGARAE AND T. TREVORI;
Life Sciences Contribution 85; R. L. Peterson;
32 pages, illustrated; \$2.00

A REVIEW OF THE WATER MITE GENUS
NAUTARACHNA (ACARI: PARASITENGONA:
PIONIDAE);
Life Sciences Contribution 86; Ian M. Smith;
20 pages, illustrated; \$1.50

REDESCRIPTION OF TYPE SPECIMENS OF
BRYOZOAN STIGMATELLA FROM THE UPPER
ORDOVICIAN OF THE TORONTO REGION, ONTARIO;
Life Sciences Contribution 87; M. A. Fritz; 32
pages, illustrated; \$2.50

All publications listed above are available from the ROM or at the ROM Book and Gift Shop.





*A cycad, Cycas circinalis, male plant
from Fairchild Tropical Gardens,
Coral Gables, Florida*

*White water lily, Nymphaea,
Okefenokee Swamp, Georgia*





A SEARCH FOR DINOSAUR FODDER

A. G. Edmund

The new dinosaur gallery, which will be a gallery with a difference, should be completed within one year. Instead of displaying a series of skeletons in glass cases, the dinosaurs will be grouped and posed in realistic settings, with rocks, plants and painted backgrounds. In this attempt to relate the animals to their environments, we had to determine what plant life was coexistent with the dinosaurs. As with all food chains, plants were the basic source of energy, and formed the food for the herbivores, which in turn were preyed upon by the flesh-eaters. Another problem to be considered was the changes which took place in both the dinosaurs and their food plants during the 100,000,000 years represented by the displays. Fortunately, plant fossils of dinosaur age are relatively abundant. Not only do we have fossil wood, but also remarkably well-preserved leaves, cones, seeds and pollen.

The living Cabbage Palm of Florida, Sabal palmetto, is very similar to fossils found in the dinosaur beds of the Western United States

Club moss (Lycopodium)



Giant tree fern, Cyathea arborea, Luquillo National Forest, Puerto Rico

While many of the plants found in present-day cypress swamps are known as ancient fossils, most dinosaurs probably spent little time in the water





Savannah with pines, sabal palm and sedges, South Central Florida



Tree ferns similar to this Puerto Rican species formed a large element of the flora during dinosaur times

Cycads such as this lived throughout the Age of Dinosaurs, and survive in semi-tropical areas of the world today

Some of these plants, especially of the more ancient genera and families, are extinct but because of the completeness of many of their fossils it is usually possible to reconstruct their living appearance. In other cases, the fossil species are so similar to living ones that they are practically indistinguishable.

Our first problem was to make a list of the plants suitable for inclusion with the Jurassic (150 million years old) dinosaurs, and with the Cretaceous (70 million years old) dinosaurs. Great changes had taken place in the interim, with some of the Cretaceous plants being remarkably modern in appearance. Once the lists were assembled we had to decide which plants were probably common, which represented different ecological conditions (swamp, forest, savannah, etc.) and which would be reasonable dinosaur food. It was decided to include a lowland and an upland area in each of the Jurassic and Cretaceous habitat groups, so that a representative assortment of plants could be used.

The next step was to decide where and how to get plants for the displays. The cheapest and easiest to obtain are plastic plants, readily available from Hong Kong. They are durable and usually well made. Unfortunately, few of the plants we needed were available in this form, but we did get *Magnolia*, some ferns and small cycads. An alternative is to manufacture plants from synthetic materials, such as paper, plastics, wax and wire. This is exceedingly time-consuming and expensive. However, Paul Geraghty, our diorama artist, has chosen this method especially for plants not otherwise obtainable, or for tree trunks which will be exposed to the public. For the latter, he and his assistant have made rubber moulds of living trees, and are currently casting the trunks in fibreglass. These will withstand the ravages of generations of schoolchildren.

Finally there are real plants, preserved one way or another. For instance, in the Upper Cretaceous (70 million years ago) there were trees almost identical with modern ash, oak, hickory, maple, etc. Thousands of leaves of these are being dried in plant presses. They will be toughened by impregnation with plastic

under vacuum, and given a natural slight curl with a hot iron. One leaf at a time, they will be cemented onto the replicas of their original branches. A similar process is being used for certain kinds of tree ferns and creeping ferns.

Since the majority of the living relatives of dinosaur-age plants are found in areas which are tropical or semi-tropical today, a field trip to the circum-Caribbean area was planned. I drove, flew, and hiked through Mexico, Guatemala, Panama, Trinidad, Dominica, Puerto Rico and the Gulf states of the U.S. Because



much of the information on the dinosaurs will be presented by means of movies, film strips and mural-sized coloured transparencies, I was burdened with about ten thousand dollars worth of cameras, lenses and film. Fortunately I had excellent cooperation and assistance wherever I went, and we now have the basic films for our audio-visual displays.

During the same trip I collected large quantities of dried and pressed plants. Perhaps the most unusual were the giant tree ferns in the tropical rain forest of Puerto Rico. The tallest

specimens we collected were relatively small ones with a trunk height of about twelve feet. Each frond was eight feet long and four feet wide!

Other plants were either collected alive, or purchased from tropical nurseries. One of the most difficult tasks is to preserve these. Some are tough and fibrous, and consequently dry easily. Others must be taken apart and dried piece by piece, treated with plastic, then re-assembled. We hope the effect will be worth the effort expended. At least we will have the



The pines, palmettoes and water lilies now common in Florida and Georgia are well-represented as fossil pollen from dinosaur-bearing sediments

Making a mould of a tree trunk—Mount Pleasant Cemetery, Toronto, courtesy of Mr. Alan K. Clark, Superintendent

satisfaction of knowing we have genuinely tried to add a feeling of "presence" to the bare skeletons.

One final question remains to be answered—what did the herbivorous dinosaurs actually eat? There certainly were dozens, if not hundreds of kinds of plants to choose from. However, it would appear that with a few possible exceptions, they fed on land plants, not water plants as was once supposed. During Jurassic times the dominant lowland vegetation consisted of lycopods (club mosses) and ferns, while the higher elevations were at least partly forested by evergreens and *Ginkgo* (Maiden-hair tree). Probably these were the staple on the Jurassic menu, although there were numerous though probably less palatable species.

A very important change in the flora took place during the Cretaceous period, with the evolution of broad-leaved deciduous trees and flowering plants. These became well-established during the last twenty million years of the age of dinosaurs, a fact which significantly coincides with the relatively sudden appearance of the duck-billed and horned dinosaurs, with their very efficient chopping cheek teeth. Thus,

it seems likely that the later Cretaceous herbivores fed on broad-leaved flowering shrubs and trees, many of which would be remarkably similar to those now living in the warmer parts of North America. Evergreens such as Redwoods, Sequoia and Yew were also common.

If their food plants survived, why didn't the dinosaurs? The most reasonable of many suggestions seems to be that the end of the dinosaurs came with the onset of seasonality. During most of the age of dinosaurs there is evidence that there was a relatively uniform warm climate throughout the year. Authorities believe this may have begun to change toward the end of the Cretaceous, about 70 million years ago. What would be a winter "cold spell" to the native Floridean might not kill off the dinosaur's food plants, but if it occurred frequently over the period of a few thousand years, it would probably be enough to wipe out the highly specialized dinosaurs.

Whatever the reason for the extinction of the dinosaurs, the new ROM dinosaur gallery will use the most modern and extensive display techniques to breathe life back into the old bones.

Dr. A. Gordon Edmund, a graduate of the University of Toronto and of Harvard University, is Curator of the Department of Vertebrate Palaeontology at the ROM. He has studied specimens in all South American and European countries. He has done field work in Quebec, the Maritimes, Texas and Western Canada. His special research interests include reptile teeth and South American giant ground sloths, but to most of Ontario's museum goers he is best known as the man in charge of the Dinosaur Gallery.




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